PROMENADE

A MAGAZINE OF AMERICAN FOLKLORE

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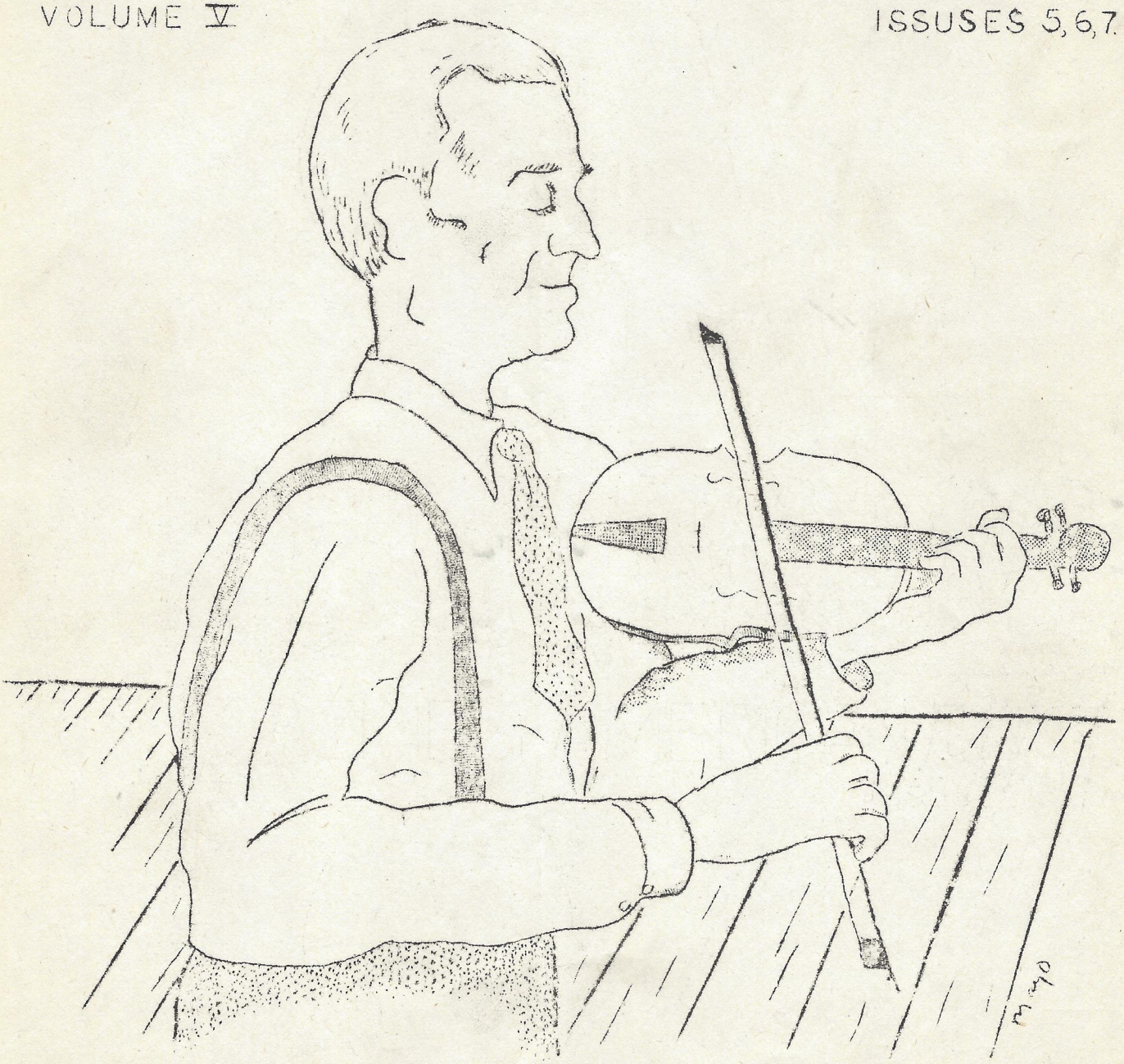

THE AMERICAN SQUARE DANCE GROUP

NEW YORK, N. Y.

"The purpose of the American Square Dance Group is to make available those rich stores of native dances, music, drama and general Americana which together comprise American folk culture; to conduct such activities without regard for race, creed, color or social position; to cooperate with those who hold similar views."
Constitution, A. S. D. G.

PROMENADE

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STAFF

Margot Mayo, Editor
Whitey Lehrman
Elsa Peterson
Barbara Altstadt
I. Young
Bob Trotta
and other members of the ASDG

Pressure of work, performances, writing, teaching, has prevented Bob Claiborne from contributing to Promenade his second article on criticism in the folk field. When the turmoil has settled into routine, Bob promises to send in the continuation of the article published in the last issue of our group magazine.

Although I am in no sense qualified to write in the capaicty of critic, there are some things I'd like to say anent (!) the subject of presenting folklore to metropolitan audiences.

Twenty years ago some earnest pioneers in the field of folklore were quietly building the foundation on which rests today's widespread interest in folklore. Howard Brockway and Loraine Wyman had recently returned from one of the first folk song collecting trips to be made into the Kentucky mountains. Composing artistic arrangements for the songs, "because they are worthy of beautiful settings," Miss Wyman and Mr. Brockway gave folk song recitals which were, for artistic performance and musical good taste, the fore-runners of the Dyer-Bennet type of folk song presentation.

In the dance field, Elizabeth Burchenal was collecting and publishing the folk dances of many countries, and stimulating an interest in this kind of dance as a recreation and part of school gymnastic training. Mary Wood Hinman was also hard at work, teaching, writing and publishing material on the folk dance.

Cecil Sharp, the English folklore authority, had completed his famous expedition into the Appalachians, where he collected practically every folk song known in the mountains. It was during this trip that Sharp discovered the so-called "Running Set" in Kentucky.

Later on, John Jacob Niles and his partner, Marion Kirby, thrilled audiences from New York to San Francisco, from the United States to countries abroad, with electrifying presentations of American folk songs.

Those were the days when folk songs still belonged to the people and had the common touch. Urban audeinces were receptive and appreciative, though small. Today, thanks to publications, to recordings, to the radio and the movies, the audience cfor folk music and dance has grown to tremendous numbers. But there is no criterion on

(continued on next page)

which to base criticism of the various performers, their styles of delivery, their material, or their approach to the entire field of folk lore. Audiences accept, without question, the kind of songs, and the manner of singing them, that the outstanding performers offer. And the younger aspirants in this field follow eagerly in the foot steps of those singers or dancers who have gained success in the commercial sense of the word.

The repertoires of the present day singers and square dance callers are limited by what is mistakenly assumed to have audience appeal," and great masses of important and beautiful songs and dances have been neglected or overlooked because of this attitude. Sincere, sympathetic performances will always evoke response from any audience, and New York audiences have now reached a stage where they deserve to know that more ballads exist besides "The Golden Vaniety" and "Barbara Ellen," and that the "Blue Tail Fly" and "Foggy, Foggy Dew"aren't our only "native" folk songs.

Margot

EPITAPH

An epitaph in memory of Aeltie, daughter of Albert Mimrer and late widow of William Carnell. She was born in the year 1697 and departed this life August the 10, 1776. Found in an ancient cemetery near the famous town of Tappan, New York. Collected by Margot.

Here Lies Quite Free From Life's Distracting Care

A Tender Wife and a Mother Sincere

Whome Death Cut off in Years You See

But Steop my Grief Who Soon Shall Equal Be

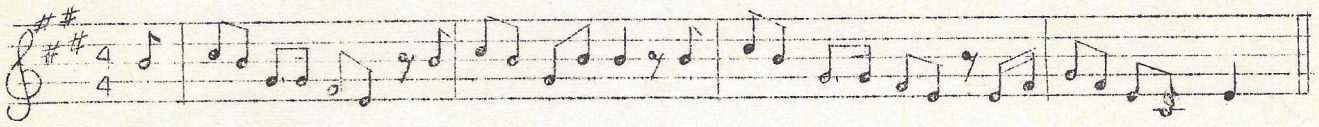
And when the Lord think Fitt to End my Time

With thy Beloved Dust I'll Mingle Mine.

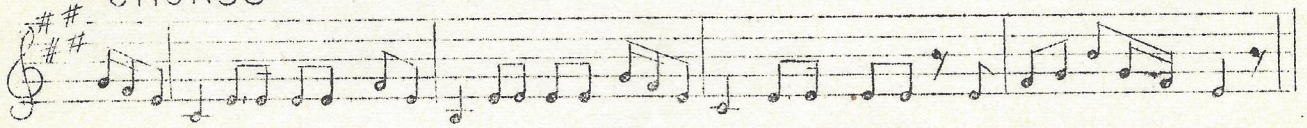
John Zuricher, stone cutter

CINDY

This is only one of the many versions of this favorite song, which is not only fun to sing, but also makes a lively square dance tune. This version is one that Margot collected several years ago from her cousin, Rufus Crisp, of Allen, Kentucky. The refrain is sung between each verse; Rufus had two different choruses and you will have to decide which you like best.



CHORUS



God bless the ocean
God bless the sea
God bless the purty little girls
Wherever they may be

refrain: Lord, Lord, Cindy
I love Cindy
Lord, Lord, Cindy
Where'd you stay last night?

or: Git along home, Cindy, Cindy
Git along home, Cindy, Cindy
Git along home, Cindy, Cindy
I'll marry you some day

I got up on the mountain top
And give my horn a blow
I thought I heard my Cindy say
"Yonder comes my beau."

God bless the ocean
God bless the wind
God bless the old log cabin
That my true love lives in

When she saw me coming
She wrung her hands and cried
And when I started to leave her
She fainted away and died

(continued on next page)

Hailing and raining
Falling from the sky
My true love's gone back on me
And surely I must die

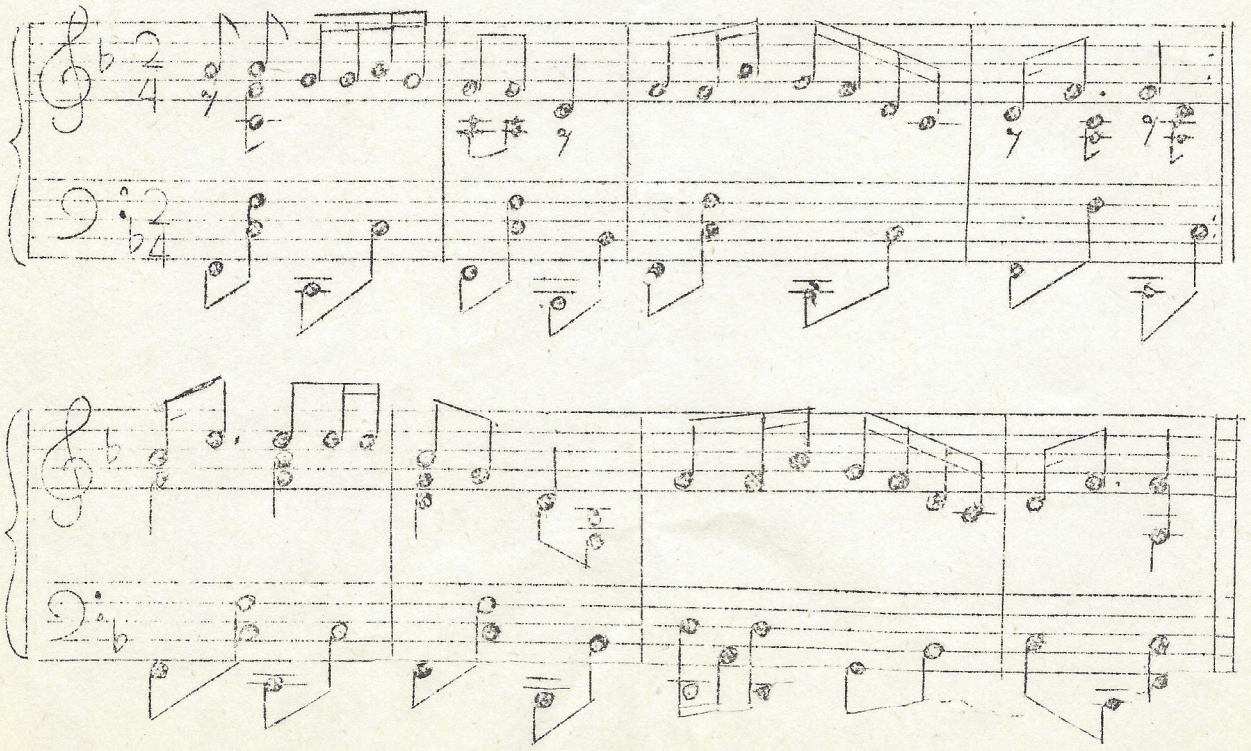
Last time I seen her
She was standing in the door
~~Shoes and~~ stockings in her hands
And her feet all over the floor

I went to see my own true love
I hadn't been there before
She slept on the old straw bed
And I slept on the floor

IDA RED

Here is a good Southern square dance tune which Margot wrote down from the fiddle playing of "Blind" Ollie Myers of Cades Cove, Tennessee. Ollie is left-handed and plays his musical instruments left-handed, without re-stringing them. He manages to get the same sounds but it is a startling experience to watch him play. When he played the banjo, for instance, he picked the fifth, or thumb string, with the index finger of his right hand, instead of the left thumb.

Ollie leads a lonely life in Cades Cove, which is a tiny settlement inhabited, nowadays, by only eight families. Ollie has learned Braille, and is continously busy, studying and, in his leisure time he plays the fiddle, the guitar and the banjo.



BOOKS

"ON THE TRAIL OF NEGRO FOLK-SONGS", by Dorothy Scarborough, (Harvard University Press, 1925). The late Miss Scarborough, although by no means the first collector of Negro folk music, was certainly among the first to devote an entire book to the subject. Until she published this book, very few compilers had gone out into the field personally, collected songs, and presented them as comprehensive collections. So, in addition to the value of this work from a qualitative angle, folk-musicologists are thankful to her and her colleagues, who were part of the movement which began to flourish soon after this book appeared, and has been thriving ever since.

"On the Trail of Negro Folk-Songs" has ten chapters which deal with specific songs, and one more added as a final word. The author first discusses the various difficulties she encountered in collecting many of these songs, and tells a few entertaining stories about them. In spite of bashfulness and puritanism, Miss Scarborough was able to collect a great and varied number of songs. Among her sources were schoolteachers, musicians, churches, plantation owners, and even factories.

Her first topic is the traditional ballad as interpreted by Negro songsters. In discussing such classics as "Maid Freed From the Gallows", and "Lord Lovel", Miss Scarborough makes the interesting observation that, for the most part, Negro singers seemed to personalize these songs so that the subject becomes an individual one instead of simply an account of events happening to other people. This is a well-established point, and a good one. The following chapter deals with many of the Negro ballads, such as "Frankie and Johnny", "Stagolee", and "De Ballet of De Boll-Weevil".

Often, the religious Negro, as well as the religious White, in the South, disapproved of dancing, so that another form which was not considered dancing, developed. This was called the play-party game. Miss Scarborough dwells at length on this subject, bringing up the relationship between the game-dance and many of the primitive dances of the African Negro. This is pretty much accepted as a valid presumption, although the idea has been carried further, there being a theory which states that game-songs, counting-songs, play-party games, and all dances, songs, and games of this sort, are definitely related to primitive dances and songs of most races and cultures.

After a brief discussion of lullabies, the author pays much attention to the animal songs of the American Negro, such as "Go Tell Aunt Tabby", and "Blue Tail Fly". Although it is true that the Negro songster personifies the animals he sings about to a great extent, a point made very strongly by Miss Scarborough, it is also true that this particular type of song is common to most folk music.

There follows a discussion of work and railroad songs. Once or twice the author makes a remark which seems to indicate, at least to this writer, that she believes there is a definite connection between John Henry and John Hardy, not only as far as the songs themselves are concerned, but regarding the men themselves. The theory that these two heroes were actually the same person is a provocative one, and something for the student to think about.

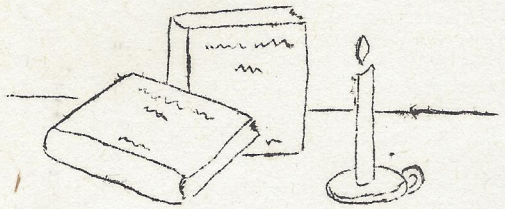
Finally there is a discussion of the blues, a form which, at the time "On the Trail of Negro Folk-Songs" was published, was not completely accepted by musicologists as genuine folk music. Dorothy Scarborough did accept the blues, and even went one step farther in actually interviwing W.C. Handy for this book. He used such songs as "Careless Love", and "Joe Turner", as bases for many of his songs, and thus popularized folk music but not in the annoying fashion employed so universally today.

Although Miss Scarborough is occasionally weak, as in her discussion of the blues (which can possibly be excused on the ground that the form was new to her), the book shows honest and scholarly interest. But her style of writing, unfortunately, is not always scholarly, and wonders if she was more interested in presenting the songs or in relating her

quota of "cute" anecdotes.

Both Miss Scarborough's grandparents were plantation owners, and she often displays the well-known, but much-regretted approach toward Negro singers, preachers and performers which smacks of a feeling of innate superiority. Except for a considerably condescending attitude on her part, the book is quite satisfying.

"On the Trail of Negro Folk-Songs" contains over 250 songs, with accompaniment for approximately 110 of them.



"HOOSIER FOLKLORE" -- A Quarterly of Folklore. (The Indiana Historical Bureau, Indianapolis, Indiana - June 1946).

This little 39-page booklet came to our attention very recently, and immediately captured our curiosity and interest. Actually, we know little about it, except that it was formerly called the "Hoosier Folklore Bulletin", and has been in existence for a number of years. "Hoosier Folklore" seems to deal specifically with folk material from Indiana, Illinois and the surrounding territory. Although this particular issue is devoted to tales and proverbs, it apparently covers the whole field, including songs and dances.

The first article in the booklet, by Grace Partridge Smith, tells about some of the folklore from "Egypt". This title almost threw us, until we read down the page a few lines and realized that "Egypt" is the name of a certain area in Southern Illinois, which from all indications, is a treasure-chest of American folk tales and legends. Miss Smith presents a few of these falling under specific categories, such as "Witch Tales", and "Tall Tales". Each type is discussed briefly before the material is presented. The author continues with rhymes and jingles, superstitions and proverbs, and a few helpful folk-hints about medicine and horticulture.

E.D. Hartilka, in the second article, presents some tales collected from students at Indiana University. These also include some tall tales, and a few ghost and horror stories. The final article, written by Raymond Himelick, gives some classical versions of "The Poisoned Garment", an apparently well-established folk tale having versions dating from the time of Hercules and Medea.

With each story, or group of stories, mention is made of the particular motif under which the subject falls. This is a valuable aid to students of folk-lore. The motifs discussed are all catalogued in Stith Thompson's "Motif Index of Folk Literature". This system of classifying certain motifs is an aid in determining the course of a particular story, or type of story, in different areas over periods of time.

"Hoosier Folklore" is an interesting, and educational little booklet. For information regarding subscriptions, write to the Hoosier Folkore Society, at Indiana University.

Whitey.

BACK COPIES OF PROMENADE

INTERESTED?

We have steadily been receiving requests for back, out-of-print issues of "Promenade", and we are very glad to see that folks are interested in obtaining them. It is a good feeling to know that other people besides ourselves think that "Promenade" is a magazine of which all the issues are valuable - important items for those who like to know things about American folk lore, whether for business or for pleasure.

If the demand keeps up we will reprint the old issues asked for, perhaps some of the rare collector's items, such as Volume I, Numbers 1, 2 and 3.

So - send us a list of the issues you would like to have. The more requests we receive for back numbers, the easier it will be to reprint them.

LADY OF THE LAKE

Up in Oxford, Maine, where I collected this dance during the summer of 1945, they seem to know only three folk dances and when you mention a dance you can mean only "Lady of the Lake," "Boston Fancy," or "Haymakers Jig."

The characteristic New England square dance is the contry, with a long and vigorous swing. As everybody knows the dances, I had to learn them the hard way- without calls. A band leader gave us the name of the dance and the preliminary call, then it was every man for himself. Quite a few fine solid specimens of rural American womanhood gently but firmly whisked me off the floor and spun me around until I staggered. Here's the dance as I finally learned it, from a seat at a safe distance!

Marc Nerenstone

Formation: one line each of ladies and gents, lined up the entire length of the hall.

Music: A medley of tunes such as "Tavern in the Town," "Little Brown Jug," and "Hot Time in the Old Town."

Preliminary Call:

1) "First, third, fifth and every other couple cross over."

	CALLS	bars
2)	"Balance and swing with the couple below	8
3)	Actives swing in the center	8
4)	Actives down the center and back	8
5)	Cast off and ladies chain	8
6)	Half promenade and half right and left"	8

CALL EXPLANATIONS

Explanation

1) Every odd gent change places with your partner. There are now two lines of alternate ladies and gents.

2) Each gent swing the lady at your left.

3) Active couples, those who crossed over before the dance began, swing in the center between the two lines.

(continued on next page)

4) Active couples promenade between the two lines down toward the foot of the set. Return up the set and stop, facing the inactive lady the active gent has just swung.

5) Active gent, walk to your right and behind that inactive lady. The ladies join right hands and "chain" across the set twice.

6) Each gent will promenade with a lady (not his original partner) across the set, with the gents passing by the left shoulders. They will turn as a couple, with the lady still on the right side of the gent, and return across the set, doing a half right and left. In this figure, the couples advance and pass each other, with the ladies moving between the gents, and each couple turning as a couple, the lady on the gent's right, and a new lady on his left. Couples at the head and foot of the set cross over to become active or inactive as the case may be.

7) Each gent swings the new lady on his left and the dance is repeated from (2).

Active couples move toward the foot of the set and the inactive couples toward the head. When the end of the line is reached, the couple stands in place for one repetition of the dance, then crosses over at the proper time.

SOUTHERN SUMMER

(This is the first in a new series of articles by Freddy Simon and Stuey Jamieson about their summer motor-trip through the South, with Margot Mayo, in search of folk material).

At six o'clock in the morning, after a night of packing, cat naps, and hot coffee, we found ourselves packed tightly into the '37 Olds Coupe, headed toward the Jersey "Backwoods". The back seat had been taken out to make room for the spare tire, trunks, gasoline can, instruments, and Margot's typewriter. We had thought it a cinch for Margot to lean against the banjo, balancing the typewriter on her knees, and complete the last chapter of her book, for which the publisher was patiently waiting. We had a lot to learn!

After four days of driving and pushing "Beverly", (for this is the car's baptismal name), through the beautiful Blue Ridge Mountains, we arrived at Asheville, North Carolina for the Folk Festival ---- complete with four days' perspiration, army sleeping bags, and empty Spam cans.

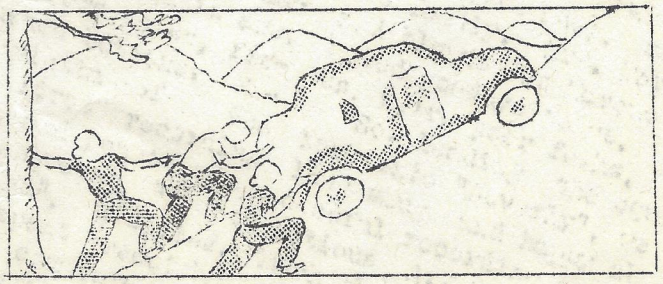
After wangling hotel rooms for the three-day stay and lugging up the baggage, we set about assembling the recording machine. While the "ladies" watched in awe, Stuart calmly connected microphones, fiddled with gears, and pushed buttons. Enter the maid; unwilling victim of the "machine" - and so the first recording was made. Under protest, and punctuating everything with giggles, she sang, "I Got a Yaller Gal Down the Road", and fled. The next few hours were spent receiving the assorted bell-hops and chamber-maids who came to listen and comment on the record.

That night, at the Festival, Freddy, although she had been well primed, was startled by the Southern Mt. running-sets. She, supposedly A.S.D.G. trained on the smooth gliding shuffle, was surprised to see the flashy footwork remindful of New York jitterbugs. The dancers used well-worked-out, intricate steps, and looked like professional teams. We were told that the kids practised and worked all year in hopes of winning the coveted cup. A team from the Cherokee reservation used a very rhythmic step, the sound of which drowned out the music and actually became hypnotic.

We slipped backstage and Margot got out her sketch pad to work on some of the old-timers who were plucking instruments and chewing tobacco. Marcus Martin, who referred to himself as a precision fiddler, turned his best profile for Margot and, with the fiddle held hard against his chest, worked away with one eye carefully taking in the sketch work. We held a quick conference and decided to ask Marcus if he'd let us come to hear him play. We were told nonchalantly that recording was nothing new for Mr. Martin and that he'd given quite some tunes to "another man from Congress". We guessed that Alan Lomax had been there and gone, and began to despair of getting new material. But Marcus, who liked his audience, quickly invited us home to meet his family, and to hear him play. He had, he assured us, a few tunes that he hadn't given to the "library man".

Next afternoon we met four of the Martins' ten sons, listened to Marcus tune his violin many different ways, (feeling sorry for the city virtuoso who fiddles around with one), and took pictures of the family. Mrs. Martin, who is as round and blonde as Marcus is lean and dark, waved goodbye to us, "Come back and see us, we're poor folks, but clever!"

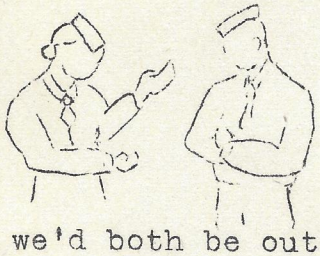
So, loading the equipment and mikes back into "Beverly", we started back feeling smug and happy about the first successful recording session. We met an ambitious A.Y.D.'er who was traveling for much the same reason as we, but footloose and lighter, with a burning desire to write a book about life on the road. It was sad to refuse him a lift, but Beverly could take no more, and so -- on to Kentucky!



FOLKLORE TRIP

The recording trip which Stuart Jamieson, Freddy Simon and I made this summer was, for me, more than the fulfillment of a fifteen year old wish to record Rufus Crisp and his magnificent banjo picking. It was the long anticipated return of the "native," a visit home and an opportunity to observe the effects of the war upon the still fairly isolated regions of the Southern mountains.

Stuart and I were still in the army when, during the gripe session that usually develops when a couple of soldiers get together, we idly planned an auto trip for the first summer when we'd both be out of the armed forces. We wanted to get into a car and go wherever we felt like going, without anyone giving us orders. Probably neither of us really expected the trip to materialize. Certainly at the time neither of us dreamed of buying a recording machine and car and recording for the Folklore Archives of the Library of Congress.

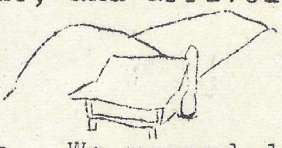


Years ago I had written down the tunes and words of more than a hundred of Rufus' songs, but pencil and paper cannot capture the wild banjo harmonies, nor the inflection of a mountaineer's voice. A recording machine was the unobtainable answer!

When vacation time approached, Stuart and I tried to borrow a recording machine, but without any luck. The Library had already assigned its machines to other folklore collectors, but we were promised the necessary discs if and when we procured a machine. Things looked mighty hopeless, but the day before we were to leave New York we located a brand new Presto for sale. It only meant going into bondage for life in order to buy the machine, so, saying farewell to my mustering out pay, I signed the fatal check, and Stuart triumphantly returned lugging our own recording machine. It was an unbelievable moment in all of our lives, and it changed the original objectives of our trip. Stuart had already bought a car, so we were all set for our great adventure.

Heading first for North Carolina, we attended the annual Folk Festival in Asheville. We recorded Marcus Martin, whose picture is on the cover of this issue. Marcus played some fiddle pieces for us and sang two ancient Irish songs, but his most important contributions were the recordings he made of fiddle tunings. On these discs he explains some of the various tunings for fiddle pieaces, then proceeds to tune his fiddle so that you can actually hear which string is raised or lowered for each tuning.

Leaving North Carolina, we covered the distance across the mountains in record time, and arrived in Allen, Kentucky, in time to awaken Uncle Seymour and his family in the middle of the night. We recorded cousin Rufus Crisp, his son Palmer and his wife, Lulu, and daughter-in-law, Tincy. We recorded Farmer Howell, the fiddler. And in nearby Martin, we recorded a seventy-five year old banjo picker, "Aunt" Lizz Hill, and also Aunt Annie Mayo, who recorded some mountain cures for us.



In Prestonsburg we made records of more singers and banjo pickers, some of them being among the few people in Floyd County who are not Mayos or kin to them. We extended our trip in include the Blue Grass region of Kentucky, stopping off in Lexington to visit John Jacob Niles and to admire his beautiful farm.

Camping along the way, cooking our meals out of doors, sleeping in GI sleeping bags, we journeyed down into Tennessee, where we visited Stuart's folks. We recorded some of the folk musicians in the central section of Tennessee before going into the Smoky Mountain region. The members of the square dance band of the McMinnville gar-

ment factory were very cooperative and pleasant, staying after work to be recorded in the bare recreation room of the factory. We took time out from recording to visit Charles Bryan, young composer who had just completed the piano arrangements for a new book of folk songs complied by George P. Jackson.

Our most valuable recordings of the section were those we made of the playing of three Negro musicians in Campaign, Tennessee. Murf Gribble, John Lusk and Albert York playing, respectively, the banjo, fiddle and guitar, devoted two evenings to recording nineteen wonderful square dance tunes which are obviously of Irish origin.

The Smoky Mountains are as exciting and breath-taking as ever, and camping out in the National Park was one of the most enjoyable parts of our trip, in spite of the wild bears that foraged around in the camps. We slipped back into North Carolina for an evening to record the square dance calls of Jimmy Cooper, the sixteen year old part Cherokee caller of the prize winning Junior team of that section. The fiddler and guitar picker who played for him also made some recordings of unusual dance tunes, and Jimmy made a recording of the dance step, a kind of jig, that the dancers of that region use while square dancing.

We returned North by way of Allen, Kentucky, to finish recording Rufus, and to obtain one song that we had been tracking down all summer. "Farewell, Sweet Beaver" is an indigenous song of Floyd County and has such an amazing story behind it that it deserves a special article in Promenade.

During our trip, which lasted only six short weeks, we recorded some hundred twelve inch discs of forty-five different folk musicians, who sang, played fiddle, banjo, guitar and accordian, called square dances, told about cures, play party games and superstitions and gave us fiddle and banjo tunings. Eighty-four dance tunes were added to our collection, not counting duplicates or variations. We recorded eighty-eight songs, secular and sacred, and the remaining discs were devoted to miscellaneous items, such as conversations, instrumental solos, tunings and so on. Eight sides contained square dances with calls, of the "Running Set" type, and another three sides of regular square sets with calls.

Much of the material we collected will prove of value to the folklore fan and student, for a great deal of it has not been recorded before. The technical work on the recordings has been praised by folklore collectors who have heard the records. I can say that with great pride, for the credit goes to Stuart, who handled that work with unusual skill.

These records are now filed in the Folklore Archives of the Library of Congress and will be made available under the same regulations as the other folklore recordings in the Library. If you're interested in these and the other recordings, write to the Folklore Archives for information.

Margot

— RECORDS —

Here are four albums which we think will fit into Christmas gift plans pretty easily:

FOLK SONGS OF NEW ENGLAND sung by Earl Rogers. (Musicraft H68 - $3.15). The actual songs presented make up a very good selection, but Earl Rogers' store-bought voice doesn't do them justice. Something like Lawrence Tibbet singing "Don't Fence Me In". Rogers sings "Our Old Man"; "Blow the Man Down", which is done rather differently from usual; "Bloomfield Murders" in which many of the words are lost, and which is further disturbing because it runs squarely into "The Nut Tree" without a break; and "Ocean Burial". "Canaday" and "The Old Woman All Skin & Bones" are both overdone. "The Jam on Jerry's Rock" has little in it reminiscent of the lumberman's background from which it came.

SQUARE DANCES BY THE AMERICAN SQUARE DANCE GROUP (Keynote 130 - $3.15) This item needs no introduction. It is a pleasure to note that two of the Group's favorites take part - Pete Seeger and Manny Weiner. It contains "Chicken Reel"; "Double Chassez"; "Silent Couple"; "Preakness Quadrille"; and "The New England Portland Fancy". It also contains instructions; some of the basic steps- a worth while possession for both novice and past-master.

BALLADS BY THE 20TH CENTURY MISTREL--- Richard Dyer-Bennet (Stinson 364 -$3.15).

With a very fancy guitar, and an extremely pleasant, light, and clear voice, Dyer-Bennet presents another small collection of ballads. They include: "O, No John"; "Three Jolly Rogues"; "Come All Ye"; "Frog and the Mouse"; "John Peel"; "The Eddystone Light" and "Molly Malone". "John Peel" and "The Eddystone Light" are the nicest of the records. Technically the recordings are not as good as they could be.

Richard Dyer-Bennet will soon appear, with a string trio, in a few classical recordings. For further information get in touch with Concert Hall, a new company.

STRANGE FRUIT --- songs by Josh White (Keynote 125 - $3.15)

With all due respect to Josh's inimitable guitar playing, and his seasoned voice, it seems that many of his interpretations fall flat. On some of these records, as on many records he has made in the past, Josh gives the impression that he isn't quite sure what kind of a song he his singing. Most of his songs are delivered with a maximum of quasidramatic affectation and the well-known 'Cafe Society drag'.

In spite of all this, one can appreciate Josh White as a musician, and the rendition of the songs that fit his style, such as "The House of the Rising Sun", and "Evil Hearted Me". "John Henry" displays the great amount of strength in his voice. Others in the album are "Strange Fruit", which misses the point rather well; "Whatcha Gonna Do"; and "The Riddle Song"? which we would rather not talk about. However, "Rising Sun", and "Evil Hearted Me" make the album worth owning.

UNITED NATIONS DEMONSTRATION

On the Friday of United Nations Week the American Square Dance Group took part in a program of American dances at Rockefeller Plaza. During the week various ethnic groups presented dances of many countries. Friday night was the climax, with eighteen groups from the metropolitan area taking part, with Margot Mayo as chairman. Calling was done by Ralph B. (Teffy) Teffertoller.

NOTES OF INTEREST

Dec. 17 - Josh White will appear in a program of songs at McMillin Theater, at Broadway and 116th. St.

Dec. 21 - A program of American dances and work songs, at the American Museum of Natural History

AND - Every Friday night at 6:30, over WNYC - the American Square Dance Group !